

Heraldry in the Franciscan Convent, San Juan de los Reyes, Toledo.

HERALDRY OF THE RENAISSANCE IN ENGLAND.

By J. ALFRED GOTCH [F.], F.S.A.

Read at the General Meeting of the Royal Institute of British Architects, 29th March 1897.

IN dealing with the subject of Heraldry before an audience of architects—or chiefly architects—I propose to approach it from the decorative side, not from the scientific; for architects are not likely to be called upon to grant arms to their clients, or even to marshal them for them, whereas it is not at all improbable that they may have to draw them; and to do this successfully it is essential to know something of decorative heraldry.

During the latter half of the sixteenth century and the earlier half of the seventeenth there was a general desire to make much of the antiquity and respectability of one's family, and one method of doing this was to display one's arms. There were many upstarts in Elizabeth's days; some of the proudest of our historic families emerged from obscurity into the dazzling light of her splendour, and presently afterwards fell to peopling that obscurity with ancestors whom it was no one's concern to challenge, but who, if they had been challenged, would have been as elusive as the ghost of Hamlet's father. The rearing not only of a large family, but also of a large ancestry, was characteristic of the times. It is astonishing how, in the grants of arms of the period, it appears that the Merchant Taylor, let us say, though of long descent, has forgotten what his ancestors' arms were, and how he

requests the herald to search in the registers and records of his office; how the herald, impressed with the antiquity of the tailor's descent, cannot refuse to do so, with the result of happily discovering what those ancient arms were, and of confirming the grant of them to the tailor.

Shakespeare plays upon this foible of pride of ancestry more than once. *The Merry Wives of Windsor* opens with a conversation between Justice Shallow, Master Slender, and

Parson Evans, in which the Justice rails at Sir John Falstaff for abusing him, Robert Shallow, Esquire—"who writes himself *armigero*," chimes in Slender, "in any bill, warrant, quittance or obligation, *armigero*." "Ay," says Shallow, "that we do; and have done any time these three hundred years." Then adds Slender, "All his successors, gone before him, have done't; and all his ancestors that come after him, may: they may give the dozen white lues in their coat." "It is an old coat," remarks Shallow, at which Parson Evans exclaims, "The dozen white louses do become an old coat well;" whereupon Shallow finds it necessary to explain that "The luce is the fresh fish."

Or again, in the *Taming of the Shrew*, at one period of the stormy wooing of Katharina by Petruchio, the lady strikes the gentleman, whereupon he cries, "I swear I'll cuff you if you strike again."

"So may you lose your arms," replies she. "If you strike me, you are no gentleman; and if no gentleman, why, then no arms."

That was the simple formula—no gentleman, no arms; no arms, no gentleman. A consequence of this was that the writers on heraldry of the times found it necessary to bestow arms on many conspicuous persons long deceased—"that worthy gentleman Japhet," "Duke Moses," "Duke Joshua," and King David. Even to Christ they assigned arms. They did not, of course, openly grant any of these arms, but assumed that they had always existed. One of

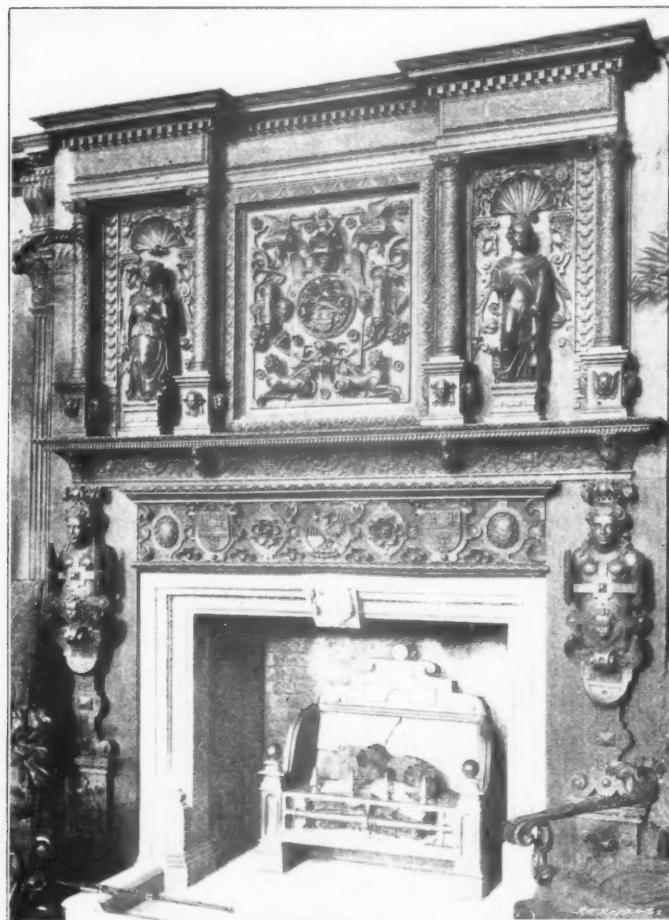


FIG. L.—Chimney-piece from Castle Ashby.

the early books on heraldry, Gerard Leigh's *Accedence of Armorie*, gives the arms of the Nine Worthies, some of which are actually depicted on a very elaborate ceiling at Earlshall, in Fife, together with those of many Scottish families, and among others those of the "Empriour" of Judaea, which consist in this case of a cross with large nails driven into it. Sir John Ferne, another early writer on heraldry, gives the arms of the nine worthy women, among whom were Minerva, Semiramis, Deborah, and Jael the Kenite. The arms of the Saviour of the World, or *Redemptoris Mundi Arma*, were not infrequently depicted. They consisted of the emblems of the Passion variously displayed, sometimes in a rather unheraldic manner, sometimes in a series of quarterings amounting to as many as sixteen or twenty. This idea seems to have sprung from Germany, where they were much addicted to the multiplication of quarterings. The shield is surmounted in the usual way with a helm and crest in the shape of a pillar, on which stands a cock; and it has two supporters: on the dexter side a sheep, and on the sinister a goat. The apt misapplication of ideas in this, as in many of the Scriptural subjects of the period, makes one often wonder whether the designers were poking fun at us, or whether they worked in pure simplicity of soul.

One of the laws as to the granting of arms laid down by Sir John Ferne in his *Blazon of Gentrie* should interest us in this room. It seems that while professors of the seven liberal arts were not unworthy of having arms granted to them, the followers of the seven mechanical sciences were quite outside the pale. As architecture was one of the mechanical sciences, our

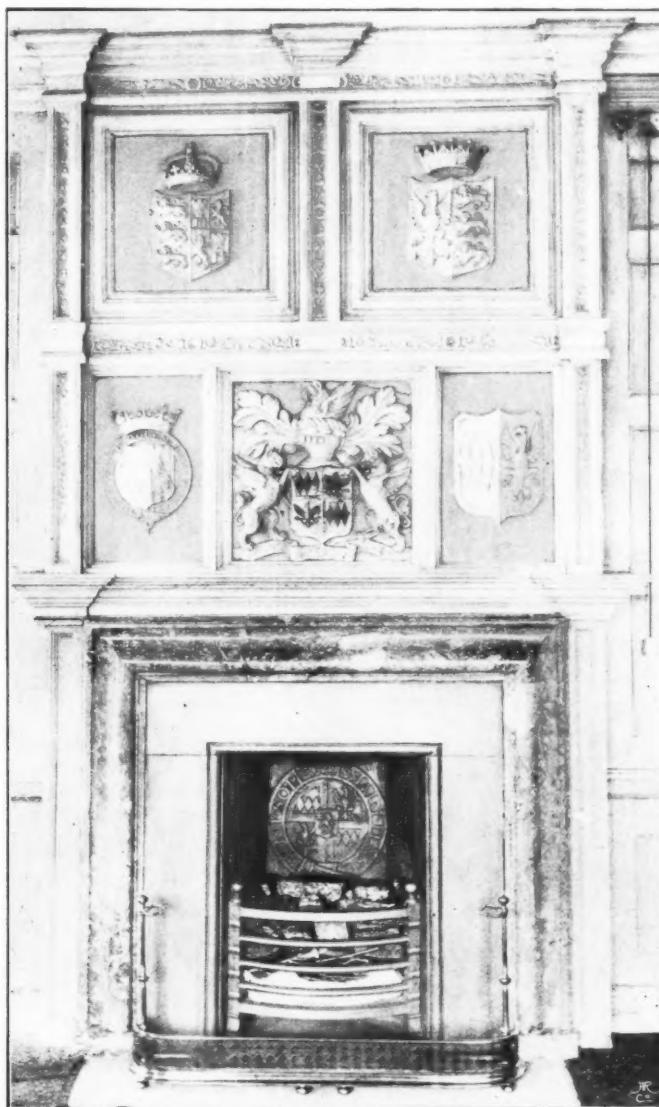


FIG. 2.—Chimney-piece at Boughton House, with arms of Montagu and some of its alliances.
The fire-back bears the Montagu arms.

case, as mere architects at any rate, is hopeless, for Sir John Ferne is emphatic : " Although it bee true," he says, " which I erst sayde : (that mechanicall sciences, with their professors, be debarred the preheminence of Gentrye : which opinion, if anyone would overthwart, let him look for this, that my friende Barth, with his codes and textes, will easily confounde his rashnes and ignorauunce). Yet I have not denied but that some such notable collaterall merite and worthiness may be in the mechanicall man, that he shall duely obtayne a coate-of-

armes : But not by the meere practize of his mechanicall trade." Let us be thankful for the small mercies which the liberal-minded Sir John was prepared to vouchsafe.

When the posthumous granting of arms to persons who could have had no concern with them is considered, we can realise how far heraldry had travelled from its original starting-point three centuries before. From being matters of daily practical use, armorial bearings had come to be what certain rudimentary organs of many animals are, a mere indication of particular ancestry : and so by implication a mark of gentility. Being no longer part of everybody's daily life, it had become necessary to write the history and science of them, and, like other things in this world, from being matters of popular knowledge they came at length to be mysteries in the

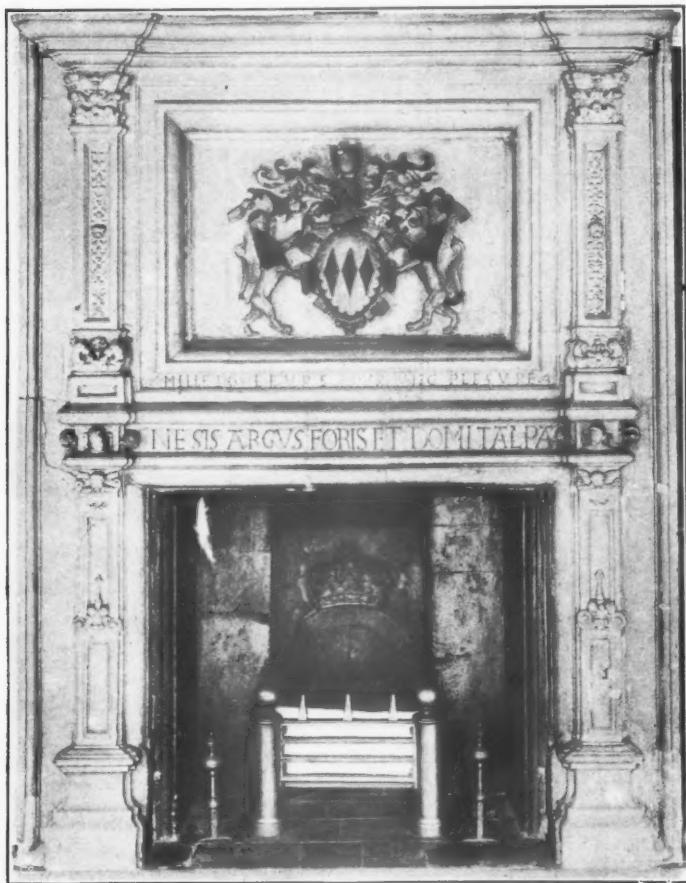


FIG. 3.—Chimney-piece from Boughton House, with the arms of Montagu.
(From a photograph by Bedford Lemere.)

keeping of a kind of priesthood. The next inevitable stage was crystallisation. Rules were laid down, which shared the fate of many other rules if blindly adhered to: instead of being guides they became goals; instead of fostering individuality they produced monotony. The origin of armorial bearings being forgotten, the application of them tended to become illogical, and heraldry gradually declined both as a science and as a decorative art. The drawing became too realistic, and lost its proper conventional treatment; the bearings were depicted in the round instead of the flat. Draughtsmen were too well instructed in general matters, they had got to know what live lions really looked like; they were familiar with many animals and

things which their ancestors knew chiefly by conjecture, and they utilised their knowledge to the detriment of their design.

The eighteenth-century squires gradually fell out of their forefathers' habit of adorning their houses with heraldry. Shenstone says in one of his essays, "Antiquity of family and distinctions of gentry have, perhaps, less weight in this age than they had ever before; the bent dexter or sinister, the chief, the canton, or the chevron, are greatly out of date. The heralds are at length discovered to have no legal authority." Heraldry, indeed, became little more than a matter of book-plates, and even these were threatened with extinction, since arms were granted which defied depiction, such as those mentioned by Boutell, in which one of the thirteen charges was "a book duly clasped and ornamented, having on it a silver penny, upon which is written the Lord's Prayer."

Another cause of deterioration in heraldic drawing arose directly from the change in the object of heraldry, namely, its becoming an indication of ancient descent. For one of the marks of ancient descent, and of great alliances, was to have many quarters to one's shield. If a man married an heiress his son inherited not only his mother's possessions but also her paternal arms. This multiplication of quarterings not only tended to make the shield look fussy and confused, but it so reduced the scale of each coat as to render spirited drawing impossible. There is in the hall at Fawsley, in Northamptonshire, an achievement of the Knightleys, containing 334 quarters, which is 330 too many for decorative effect.

But although the heraldry of the Renaissance contained within itself the germs of its own decay, it flourished vigorously enough. The designers of the time loved to avail themselves of it in all materials and in all connections. There is hardly a building of the period of Elizabeth and James that has not its owner's arms carved conspicuously upon it. The joiner and the plasterer were not behind the mason in using such excellent decorative *motifs* as heraldry afforded. Hundreds of elaborate chimney-pieces exhibited as the focus of their splendour the owner's arms. The intricacies of a hundred ceilings encompassed the same proud object. Scores of windows glowed with the colours of his achievement. As he gazed into the fire the flames lit up the same inspiring theme on the fireback, and the embers warmed at once his feet and his arms. The book which lay upon his knee bore on its

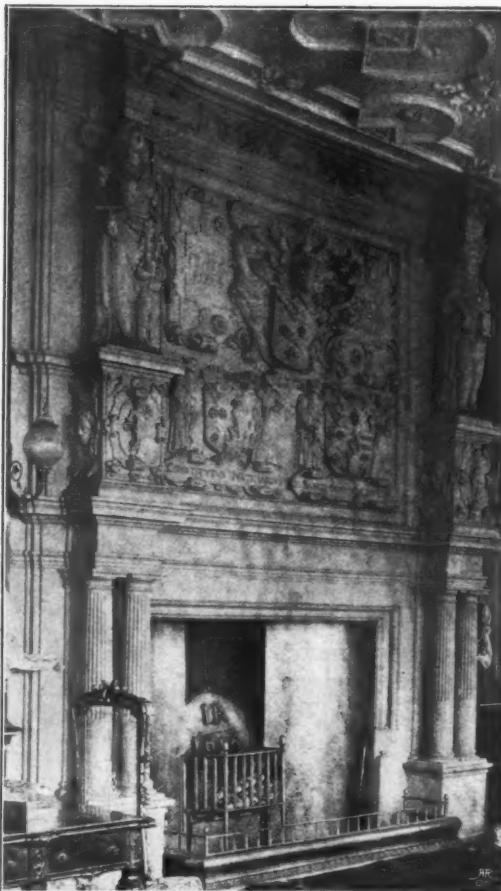


FIG. 4.—Chimney-piece at Barlborough Hall, with arms of John Rodes, and (below) his arms impaling those of his two wives. The names and effigies of the owners are put against their respective arms. Date 1584.

(From a photograph by Colonel Gale.)

leather cover still the same device, stamped in gold, or else inside, printed on a book-plate. The family animal surveyed mankind from the lofty pinnacles of the roof, or mounted guard on the newels of the staircase, or stood rampant in the ascending panels of its balustrade. In the payments on account of the royal houses in the sixteenth century a charge is often made for carving the "king's beasts." To all uses, great and small, was the device of the family put, even to the most insignificant, as at Farleigh Castle, where the garb (or sheaf) and sickles of the Hungerfords form the escutcheon of a lock. But in no connection was heraldry more freely used than in tombs and monuments to the dead, and we can imagine how much it must have mitigated the grief at the loss of a parent to be able to display all his heraldic magnificence over his grave.

Apart altogether from its decorative aspect, heraldry is most useful in historical research. Many a clue is afforded by the presence of a shield or a badge in a building which has outlived its story, and many a sidelight is thrown on the process of research. Take, for instance, Rushton Hall. There we find two gables alike in design, but bearing different shields, one with the trefoils of Tresham, the other with the cocks of Cokayne. How much does that difference imply! It means the downfall of the first family through complicity in Gunpowder Plot, and the succession of the second to the house and estate; and not only its succession, but



FIG. 5.—Chimney-piece from Bromley Palace (now at South Kensington) with Royal arms. Time of James I., the arms of Scotland appearing in the second quarter.

its taking up and continuing the enlargement of the house in the old spirit and on the old lines of design. Or, again, take the ninety shields on Rothwell Market-house, all bearing the arms of families connected with the county. Why do some of those shields appear? It is impossible to say; but the fact of their being there points to a connection with the county yet to be discovered. And how many of those ninety coats are still borne by residents in the county? About half-a-dozen. The shields on Rothwell Market-house bring us to another point, and that is the drawing of the charges; for there it is done with such vigour and

grace as to be a pleasure to look at, apart altogether from the heraldic signification. The animals are fierce and wild and strong, and look as if they had lived in the forest; and not like their descendants of a century or two later, which had become tamed and docile, and fit to lie on the hearthrug. That was in the time of the Georges, when rules and regulations had broken their spirit.

There are, of course, certain rules and regulations which have to be observed, but, within their limits, the more freedom the better; in fact, freedom is essential to decorative effect. For instance, the rule was that a bend must occupy one-fifth of the field. But the width of the bend ought to depend upon the space occupied by the charges on either side of it, and on the fact of its being itself charged or not, always bearing in mind that it must not be so narrow as to become a

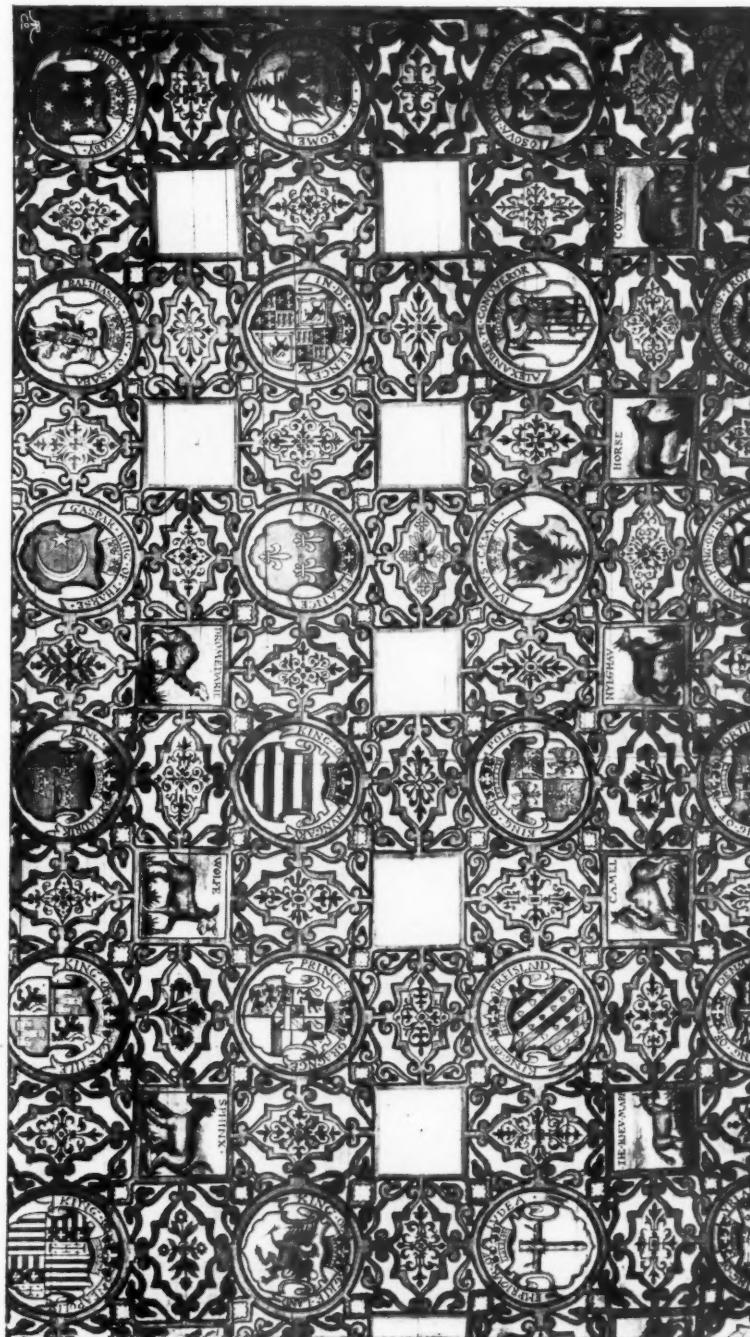


FIG. 6.—Ceiling at Earlshall, Fife. With the arms of "Emperior of Judæa," "Julius Caesar," "Alexander the Conqueror," "Joshua Duke of Israel," etc. (From a photograph lent by Mr. R. M. R. Mackenzie.)

bendlet. Another rule was that the chief must occupy one-third of the field; but here also the depth must depend upon the charges in the field. So, too, in the drawing of charges themselves. The characteristic charge that distinguishes the coat must be preserved, but within that limit it may be treated according to the taste of the designer. For instance, a lion rampant must always be made a lion rampant, but there is no need to have his head and his four legs in precisely the same relation to each other, nor need his tail always take the same curves. These things may be varied according to the space to be filled. Broadly speaking, the treatment may be as free as possible, so long as no new idea is introduced. Thus the lion rampant is one idea; the lion salient (or about to spring) is another. The lion rampant always looks in the direction in which he is going; but if you change the idea and make him look towards the spectator, he becomes a lion rampant gardant. A lion rampant, if he has to fill a tall narrow space, will be thin and long and very upright; if he has to fill a comparatively square space, he will be thin, it is true, but less thin, shorter, and not so perpendicular in attitude; but in both cases he will be rampant.

We heard from Mr. St. John Hope at the last meeting what were the usual adjuncts of the shield, namely, the helm resting on its upper edge, the crest and wreath on the helm, and the mantling forming, as it were, a background and frame. The treatment of all these should be founded on logic at any rate, if not strictly logical: that is to say, the crest and wreath must accompany the helmet, and not float in mid-air just above the shield. The mantling must be treated as a kind of cloth puggarree, with two sides, which usually are of different colours. Subject to this fundamental idea, its treatment may be what you like, its folds and curves and cuts may be arranged purely for effect, but it is obvious that its two faces being of different colours is a most important factor in the scheme of design. When supporters are introduced they ought to stand upon something, and that something should be more substantial than the edge of the ribbon which

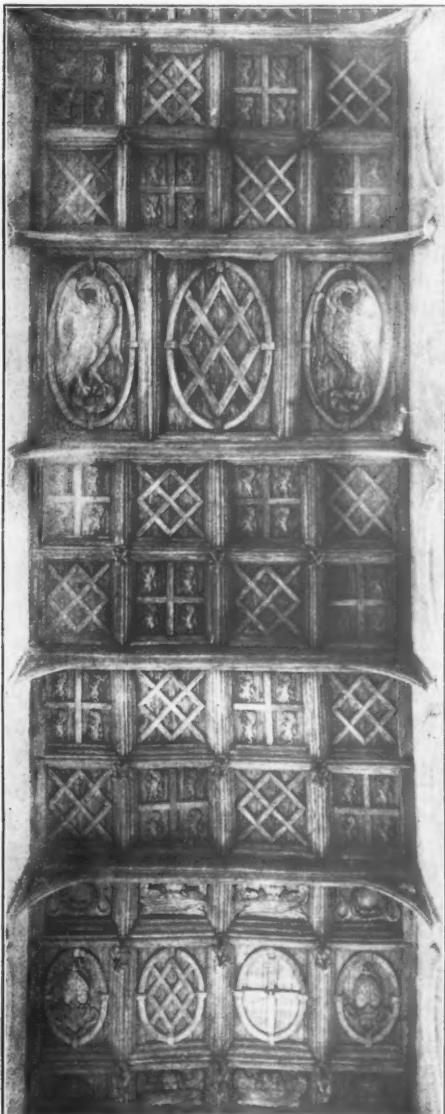


FIG. 7.—Part of ceiling of the Chapel at the Bishop's Palace, Auckland, erected 1660-70. The panels contain, for the most part, the arms of Bishop Cosins alternately with those of the See of Durham.

(From a photograph by Mr. H. Kilburn.)

displays the motto. They should also look as though they were actually supporting the shield and helm, and doing it in a resolute and respectful manner. They ought not to be

depicted, as the lion and unicorn sometimes are, as though they were lying down and taking a rest.

If the heraldry of the sixteenth and even seventeenth century is compared with that of the eighteenth or early nineteenth, it will be at once apparent how the draughtsmanship deteriorated, and how commonplace the drawing became. Under such treatment the poetry evaporated, and an additional excuse was furnished for the contempt into which the whole subject fell.

Heraldic drawing is not an easy matter : if it is to be revived, it must be done not by a mere copying of old examples and a departed style. The designer must be a skilful draughtsman, combining vigour of pencil with a strong feeling for anatomy ; so that if an animal has to be drawn its particular characteristics may be presented in a truthful though conventional way, with as few strokes as possible. The designer, too, must steep himself in the subject, so that he has its rationale at his fingers' ends—not necessarily a long or tedious thing to do. But when he is properly equipped he will find few fields of design more attractive, or lending themselves in a greater degree to pure enjoyment of making lines express beauty and fancy and force.

THE ILLUSTRATIONS.

The first half of the views showed the application of heraldry to buildings and tombs; the remainder showed it in drawings and prints. The buildings shown were the gateway at Holdenby, with Sir Christopher Hatton's arms in a circle ; the entrance to Blickling Hall, with arms over the door, and the family animal on finials and on pedestals at either side of the approach ; a doorway at Skipton Castle, with a good shield over it ; a doorway in the court at Kirby Hall, with badges of the Staffords in the



FIG. 8.—Montagu Tomb in Weekley Church.

FIG. 9.—Seal of the Principality of Wales, *temp.* Edward VI.FIG. 10.—Seal of the Exchequer of Pleas, *temp.* Elizabeth I.FIG. 11.—Seal of the Common Pleas, *temp.* Elizabeth, 1560.FIG. 12.—Seal of the County Palatine of Durham, *temp.* Oliver Cromwell.

frieze; the clock-tower at Burghley House, with the shield forming the face of the clock and the supporters rearing against the tower; and Rothwell Market-house, with its fine series of shields in the main frieze and in the spandrels of the arches, numbering ninety in all.

Of interiors there were some fine chimney-pieces from Charlton House, Wilts; Castle Ashby, and Lumley Castle; a general view of the splendid dining-room at Gilling Castle and a detail of the chimney-piece. This room is one of the finest specimens left of heraldic decoration; the windows are filled with shields, showing the alliances of the Fairfax, Constable, and Stapleton families; while a deep plaster frieze exhibits the arms of the Yorkshire families, according to the Wapentakes into which the county was divided. Then came two wood chimney-pieces from Boughton House, and a sketch showing the vigorous modelling of one of the charges, an eagle displayed; after which followed three views of the remarkable coloured ceiling of the gallery at Earlshall in Fife, divided into a vast number of panels filled with shields of arms or allegorical figures. Among the latter are "Charitas," "Temperantia," "Simi-Wlpa," "Greuhund," "Bore," "Sphinx," &c.; and among the arms those of "Empriour of Judea," "King of Friesland," "King of Pole," "Julius Cæsar," "Alexander the Conqueror," "Joshua, Duke of Israel," "David, King of Israel," &c., together with the arms of many Scottish families. This highly interesting ceiling has recently been rescued from destruction and made good, strictly on the lines remaining of the original work, by the laird, Mr. Mackenzie. It was put up by Sir William Bruce in 1620, as indicated by his initials and those of his wife with the date.

The next division comprised a number of tombs—from Eton, Weekley (the Montagus'), Stamford (Lord Burghley's), Well Church, and Cobham, with one of the little "weepers" at large in a charming heraldic surcoat; and several beautiful panels from tombs in Westminster Abbey, lent by Mr. St.

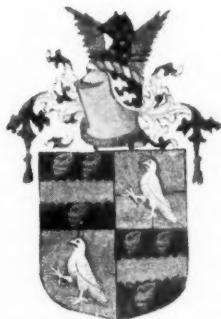


FIG. 13.—From a book at the College of Arms. The Shelley coat with shells in first and fourth quarters.



FIG. 14.—From a German book in the College of Arms. The arms of Hungary on a double-headed eagle, displayed.



FIG. 15.



FIG. 16.

From a book at the College of Arms, showing treatment of helm and crest, and the mantling (two tinctures) in early stage of development: also showing charges freely treated. No. 15 is Forster (Forester) with arrow-heads as charges and a forester as crest. No. 16 is Fitz-Alan quartering Maitravers.

John Hope. A very fine altar-tomb of unusual type must be mentioned here, though it was not illustrated. It is that of Sir Thomas Gresham, in St. Helen's, Bishopsgate. It is an altar-tomb, with a finely moulded and carved base and bed-mould; the body of the tomb, instead of being panelled, as was almost invariably the case, consists of upright marble sides fluted in narrow widths, on which, in the middle of each side, is placed a boldly carved cartouche with shield, helm, and mantling. The type is probably unique in England, and the workmanship is of the very best. There are other fine tombs in the same church.

After the tombs came a spirited group of the Royal Arms from a wood chimney-piece, once in Bromley Palace, now at South Kensington; a panel with the arms of a City Company; and then some of the stalls from King's College Chapel, Cambridge, with finely carved "achievements" of Charles I.'s time. Two examples of shields in spandrels of arches followed, and then one of heraldic glazing.

After these came the beautiful seals illustrated in the present issue.

The last division consisted chiefly of drawings and prints. It comprised a number of drawings from the College of Arms, the work of heralds of the sixteenth century, among others the "canting" coat of the Shelleys, with its cockle-shells

—and *apropos* of this, reference was made to a German family called Eselen, who bore an ass for their arms. The illustrations from the College of Arms chiefly went to show the vigour and freedom of the old draughtsmen—how they made an unpromising object, such as a wheat-ear, decorative, and varied the attitudes of their animals according to the space to be filled, going even to the length of making three cranes to stand upright on the shield, and to fly with legs stretched behind them on the horizontal standard. Two instances of a lion rampant further illustrated this point (see above).

This series was followed by Sir Christopher Hatton's arms from a drawing, in which the development in size and intricacy of the mantling was illustrated; the title-page of a book with Cardinal Wolsey's arms; a curious heraldic drawing from Gerard Leigh's *Accedence of Armorie*, 1597; a woodcut of the arms of Earl Spencer from Gwillim's *Display of Heraldrie*, 1660; the arms of the City of London, from *London's Armory*, 1677; a sketch of a shield of 1705; and an instance of a family animal filling a panel in the balustrade of a staircase. A particularly good example of late



FIG. 17.—A lion rampant, in a nearly square compartment. From Gilling Castle.



FIG. 18.—A lion rampant, in an upright compartment. From Gilling Castle.

heraldic decoration is the panelled ceiling of the chapel in the Bishop's Palace, Auckland [p. 272], put up by Bishop Cosins between 1660 and 1670, in which most of the panels are filled alternately with the Bishop's arms and those of the See of Durham. The whole series concluded with four examples of unusually spirited drawing of shields and supporters from a collection of sketches made about 1812 for "heraldic and ornamental shields for carriage work" at South Kensington.

Most of the lantern slides were made specially for the Paper, but about a score were lent by the kindness of Mr. St. John Hope, the Rev. Walter Marshall, and Mr. J. P. Gibson.

Mr. Everard Green, Rouge Dragon, lent a beautiful heraldic roll, and a grant of arms; and Mr. Purdon Clarke lent from South Kensington several carved wood panels, chiefly French work, and a photograph of heraldic tapestry.

DISCUSSION OF MR. GOTCH'S PAPER.

The President, Professor AITCHISON, A.R.A., in the Chair.

MR. J. M. BRYDON [F.] proposed a vote of thanks to Mr. Gotch for his most excellent and instructive Paper, on a subject in which architects were so deeply interested. The title was slightly changed from Mr. St. John Hope's Paper, being "The Heraldry of the Renaissance in England," instead of "Heraldry as applied to Mediæval Architecture." As an architect he knew something of heraldry as applied to architecture, but very little about it scientifically. To-night they had had their attention directed to heraldry, not only in the method of it, but in the sequence in which it should be applied in a decorative sense. Mr. Gotch had told them some very interesting things connected with heraldry, and he, or rather Sir John Ferne, had settled the vexed question as to whether architecture was a profession or an art. Now it seemed to be neither; it was a mechanical business, and they were all mechanics. He presumed the "mechanic" of that day signified what "craftsman" did in this, and he was quite willing to accept Sir John's dictum and be a "craftsman." As "craftsmen," heraldry appealed to them in two aspects, the historical and the decorative. It was evident from many of the shields shown on the screen that it would be almost impossible to decipher the history of places in which they were emblazoned, but for the heraldry on them. The decorative side of the question appealed to them most strongly, and the method in which Mr. Gotch had shown how shields ought to be filled by quarterings, and how the supporters ought to stand on something substantial, was of great value and use to architects, who in their practice were constantly using arms in their buildings, either in carving or in stained glass. There was one thing that struck him in the magnificent decorative ceiling at Earlshall in Fifeshire. If he was not mistaken, this ceiling was done by Sir William Bruce, who was architect to Charles I., and who carried out the more modern part of Holyrood Palace. He was a great favourite with the king, and it was interesting to know that that ceiling was probably an architect's work. It was due to him that the present county of Kinross was turned into a county and detached from Fifeshire. The same architect,

he believed, built a palace or house which he hoped the king would occupy, but, unfortunately, he did not live to do so. In colour the ceiling was very fine, and he was glad to hear that during its restoration it had been taken such great care of, and that only the old work that they were perfectly sure of had been restored, and that they had not invented anything new.

MR. W. H. ST. JOHN HOPE, M.A., in seconding the vote of thanks, said he had listened with the greatest possible satisfaction to Mr. Gotch's Paper, and viewed with much pleasure the delightful series of illustrations. There were a number of points that might very well be taken to heart and borne in mind, especially by those who had the designing, and superintended the execution, of heraldic works generally. He quite agreed in the remarks made with regard to the rules, which had, if he might so say, brought heraldry into such disrepute, because, as Mr. Gotch had pointed out, those rules had served to reduce it to a crystallised condition, and so destroyed all its freedom, and the true art of heraldry seemed more or less to have disappeared. As to drawing from the round, it should be remembered that all ancient heraldry was at first simply painted in the flat, and when it began to assume the sculptured form, as in the early shields in Westminster Abbey, the charges were represented in very low relief. Touching quarterings, there could be no doubt that their multiplication was destructive of a great deal of the artistic beauty of heraldry. He supposed this multiplication arose principally through the practice of representing a quartered shield of pretence upon a shield that was already quartered. When these eight quarters were combined in one shield matters began to be complicated; and if the man who possessed such a shield married an heiress, his son in his turn might inherit further quarterings, and so the shield would go from bad to worse, and eventually reach the dreadful state of things represented by the shield at Fawsley, with its 334 quarterings—a truly appalling number. The value of heraldry in dating buildings could only be appreciated when some one had taken the trouble to work it out for

himself. He exhibited a fortnight ago a lantern slide of the beautiful gateway of Kirkham Priory. In writing a Paper upon the Priory, it occurred to him that the heraldry on the gateway was arranged in some systematic way, and that if the clue to that were found one possibly might arrive at the date of its erection. He very soon ascertained, from an examination of the shields, that they represented alliances, and from those alliances it was easy enough to prove, or at any rate suggest with a strong show of probability, a date within a very few years of which the gateway was built. As Mr. Gotch had pointed out, to draw heraldry properly one must become soaked with heraldic art, and one of the best sources from which to acquire accurate knowledge was from seals. It was unfortunate that the places where seals were to be found were usually so difficult of access that it was almost impossible for any one to study them. There was a large collection at the British Museum, which might be studied after a fashion—that is to say, a ticket had to be written for every seal, and when a few hundred tickets had been written enough seals might be laid out upon the table to enable one to make useful comparisons and learn something from them. There ought to be a large collection, such as that which the Society of Antiquaries was fortunate in possessing, of casts of seals. They cost very little to make; and were such a collection at South Kensington it would be possible to take drawer after drawer, and arrange the seals in any order desired, so long as they were restored to their proper places afterwards. Then those useful comparisons might be instituted from period to period, or from year to year, if one liked, and so the student would become soaked with heraldry in the manner suggested by Mr. Gotch.

MR. H. HEATHCOTE STATHAM [F.] said he should like to join in the expression of thanks to Mr. Gotch, more particularly because he (Mr. Statham) knew nothing about the subject, and had therefore benefited all the more. He agreed that heraldry in a retrospective sense was a most valuable aid in studying the chronology of buildings. But at the present day it could only be regarded as a kind of pastime. The real use of it was gone. The original use of heraldry was to distinguish a man when his face was covered by a helmet, and so prevent his own friends knocking him on the head by mistake. Now it was a kind of picturesque and purely archaeological way of forming a sign for one's identity in place of one's signature. He was not quite able to follow all the enthusiasm of the lovers of heraldry in regard to the drawing of some of the examples that had been shown. Some of the lions said to be so beautiful seemed to him to be more curious than beautiful. He had been rather struck with this, in regard to the fact that heraldic animals of the best kind had been conventional and not realistic;

that the species of those represented were very few in number; and that if new coats-of-arms were to be drawn, and if animals were to be invented out of their own heads, there was a great deal of room for furnishing a large number of entirely new heraldic animals. The species was not exhausted at all. There seemed to be only three or four; and a field existed for the youthful designer who took up heraldry for evolving some new forms as improvements or variations upon the orthodox griffins and lions. He should like to make a remark with regard to the first illustration shown, the gateway of Holdenby Abbey, in connection with the title of the last Paper, "Heraldry in relation to Architecture." Notice the design of that gateway: the masonry in the upper part was a preparation for a place to put the heraldic coat-of-arms in. There was a great circle at the top which was of no use except to display the heraldry. It struck him in some of the other cases that the architecture had no particular reference to the display of the heraldry. The coat-of-arms was put on wherever it was found convenient. In the Holdenby Abbey gate there was a real sense of the architectural design being affected by the desire to display the coat-of-arms. If people intended to use heraldic devices as part of architectural ornament, that was one point to bear in mind, that the architectural effect was much greater when it appeared that the architecture and the heraldry had been thought out together, and that the architectural design actually provided for the heraldry from the first.

MR. J. ALFRED GOTCH [F.J., F.S.A.], responding to the vote of thanks, referred to Mr. Statham's remarks about heraldic animals. If heraldry was to be continued, it seemed that the line upon which the modern herald must work must be to take the modern animal and conventionalise him, not shutting his eyes to present-day knowledge, but taking the animal, and making him conventional very much in the same way in which one of the slides showed the dog, which was a very modern dog, but treated in a conventional and vigorous manner. With regard to purely allegorical animals, such as the griffin or the dragon, there was, of course, no modern representation of these, and no modern specimens to be found in a museum, so one could only depend upon one's own invention. He should like to take the opportunity of expressing his thanks to Mr. St. John Hope, to whom he was indebted for many valuable suggestions, and who had kindly placed at his disposal some beautiful seals in the collection of the Society of Antiquaries.

* * * It is satisfactory to state that the Heraldry Papers proved attractive on both evenings to large and appreciative audiences. Many well-known experts, including officials of the Heralds' College, were among the visitors.



9, CONDUIT STREET, LONDON, W., 1st April 1897.

CHRONICLE.

The late Lord Leighton's House.

The following communication, of which a translation is appended below,* has been received from Monsieur Auguste Choisy [*Hon. Corr. M.*], Chief Engineer in the Service des Ponts et Chaussées, Paris :—

"L'an dernier, au moment où l'Angleterre et le monde de l'art venaient de perdre votre grand peintre Lord Leighton, ses admirateurs et ses amis pensèrent qu'un hommage à rendre à sa mémoire serait de convertir en monument national la maison qu'il habita. Cet hommage est sur le point de lui être rendu.

"Par un noble mouvement où j'admire un des traits du caractère anglais, les sœurs de Lord Leighton ont spontanément offert à la nation la maison de leur illustre frère. C'était se montrer

* [TRANSLATION.]

Last year, at the time when England and the world of art had just lost your great painter Lord Leighton, his admirers and friends thought it would be rendering an homage to his memory to turn his house into a national monument. This homage is on the point of being rendered to him. By a noble impulse, in which I admire the features of the English character, the sisters of Lord Leighton have spontaneously offered to the nation the house of their illustrious brother. This showed them to be worthy inheritors of the great man, whose generosity equalled his talent. That which remains to be done is small in comparison to such a sacrifice. Let us hope that a work begun by a liberality beyond all praise will be completed by the united efforts of those who are interested in art. The question is not only to preserve a relic of the great man for the veneration of artists, but a work of art of the first rank, which ought to be bequeathed for the instruction of new generations. The association of colour with architecture is everywhere a delicate task, and presents under a misty sky difficulties that seem insurmountable. The eminent architect who now presides over the Royal Institute of British Architects has shown in the decoration of the house he built for his illustrious friend what unexpected and powerful effects can be produced when one knows how to temper the light, to husband oppositions, and to arrange contrasts. In passing through this magical abode the play of light changes in each hall. At the entrance a vestibule presents itself moderately lit, and of a dullish tone. The dim light of this first hall disposes the eye to appreciate the brilliancy of a glazed court enjoying the full light of the sky, under

les dignes héritières du grand homme chez qui la générosité égalait le talent. Ce qui reste à faire est peu en face d'un tel sacrifice ; espérons que l'œuvre commencée par une libéralité au-dessus de tout éloge s'achèvera par un commun effort de tous ceux qui s'intéressent à l'art.

"Il ne s'agit pas seulement de conserver à la vénération des artistes une relique du grand homme, c'est une œuvre d'art de premier ordre, qu'il importe de léguer à l'instruction des jeunes générations. La couleur, dont l'association à l'architecture est partout si délicate, présente sous un ciel brumeux des difficultés qui paraissent insurmontables : l'éminent architecte qui préside aujourd'hui le Royal Institute of British Architects a montré, dans les décorations de la maison qu'il éleva pour son illustre ami, ce qu'on peut obtenir d'effets imprévus et puissants lorsqu'on sait grader la lumière, ménager les oppositions, préparer les contrastes. Que l'on parcoure les salles de cette magique demeure : de l'une à l'autre les jeux de lumière changent.

"A l'entrée se présente un vestibule modérément éclairé et à tonalité un peu sourde ; la lumière éteinte de cette première salle dispose l'œil à l'impression d'éclat d'une cour vitrée où se développe sous le grand jour d'un ciel ouvert un escalier monumental, en même temps qu'une riche tenture d'émaux réhaussée d'un appont d'or resplendit à la surface des murs. Sur cette cour s'ouvre un nouveau vestibule, où les émaux prennent un surcroit de richesse et se combinent aux colorations profondes des marbres. Ce vestibule, à dessein obscur, conduit par la plus habile des transi-

which a monumental staircase develops itself, at the same time that a rich covering of enamelled tiles, enhanced by a touch of gold, shines on the walls. Another corridor opens from this court, where enamelled tiles, in combination with the deep colouring of marbles, give an increase of richness. This vestibule, with its gold ceiling, is intentionally dim, and leads by the most skilful transition into the Arab Hall, a very sanctuary of colour, where one feels transported into the midst of the splendours of Asiatic art. The wall decorations are composed of the masterpieces of old Arabian pottery ; gold, skilfully disposed, adds its warm reflections to the play of colour on the tiles. A few rays of sunshine, filtered through the lattices, illuminate these marvels. Bathed in this twilight the colours vibrate with an unexpected vigour, and produce the most delicious harmony. The impression they convey is the same that one feels on entering the palatine chapel of Palermo. This beautiful hall, freely inspired by La Zisa of Palermo, is at once a most precious museum of tiles, lattices, &c., collected by Lord Leighton himself during his travels in the East, and took him fifteen years to complete ; it forms a summary of his tastes, and makes a part of his history, which is the history of art. It should remain as a model of architectural polychromy where even the most accomplished decorators may come to drink new inspiration and precious lessons. Let us hope that a house where so many marvels and so much instruction are combined may shortly be counted among the number of your national monuments, both from its title as a work of art, and as a keepsake ; for it is a monument of which the country of Lord Leighton has a double right to be proud.—*AUGUSTE CHOISY* [*Hon. Corr. M.*].

tions à une salle, véritable sanctuaire de la couleur, où l'on se sent décidément transporté au milieu des splendeurs de l'art asiatique. Les décosrations murales sont des chefs-d'œuvre de la vieille céramique arabe ; l'or, discrètement réparti, ajoute ses chauds reflets au chatoiement des faïences ; à peine quelques rayons filtrant à travers des treillis éclairent ces merveilles. Baignés de cette lueur crépusculaire, les tons vibrent avec une vigueur inattendue et s'harmonisent dans la plus délicieuse harmonie ; l'impression qu'ils éveillent est celle même que l'on éprouve lorsqu'on pénètre dans la chapelle Palatine de Palerme. Cette belle salle, librement inspirée de la Zisa de Palerme, est en même temps un musée des plus précieux. Les faïences, les treillis ont été recueillis par Lord Leighton lui-même pendant un séjour de quinze années en Orient : c'est une résumé de ses goûts, elle fait partie de son histoire, c'est-à-dire de l'histoire de l'art, et doit rester comme un modèle de polychromie architecturale où les décorateurs même les plus accomplis viendront puiser des inspirations neuves et de précieuses leçons.

"Espérons que la maison où se réunissent tant de merveilles et tant d'enseignements va bientôt compter au nombre de vos édifices nationaux, à titre d'œuvre d'art et de souvenir. C'est un monument dont la patrie de Lord Leighton a doublement droit d'être fière.

(Sgd.) "A. CHOISY
(Membre honoraire et correspondant
du R.I.B.A.)."

The Painters' Company Travelling Studentship.

Mr. J. D. Crace [H.A.] writes :—The Painters' Company were enabled last autumn by a gift from a Past Master, Mr. Rowland Plumbe [F.], to offer for competition among the students of all Art Institutions within the area of the London district a Travelling Studentship of the value of £50, for the Study in Italy of Coloured Decoration. It is disappointing to find that not a single architectural student of the Institute or the Association has responded to the invitation. The conditions only require two months' study abroad, and there are few young architects who would not find advantage in two months so spent.

The French Archæological Congress.

The sixty-fourth session of the Congrès Archéologique de France, under the direction of the Société Française d'Archéologie, is to be held this year at Nîmes (Gard) from the 18th to the 25th May. The programme of proceedings has been received from the Comte de Marsy, President of the Congress, together with a cordial invitation to members to assist at the meetings of the Congress, and join the various excursions to places of interest in the neighbourhood. The subscription, ten francs, admits subscribers to all the privileges of the Congress, including participation in the excursions and a complete report of the proceedings. The

programme may be inspected in the Institute Library.

Additions to the Library.

Mr. Arthur Stratton [A.], Demonstrator of Architecture at the University College, Victoria University, Liverpool, who was the Architectural Association's prize essayist last year, and awarded the Silver Medal, has had his composition published in an edition limited to 200 copies for private circulation, and has forwarded a copy for the Reference Library. The title of the essay is *The Life, Work, and Influence of Sir Christopher Wren*, and makes, with its numerous illustrations, a not unimportant folio volume of considerable typographical excellence. The author is himself responsible for the majority of the illustrations, the others being reproduced from photographs ; and the chapter-headings and tail-pieces by Mr. R. Anning Bell, designed especially for the work, add to its general attractiveness. Mr. Stratton has divided his subject under three headings, giving under the first a graphic sketch of the life of Wren, following this up with a chronological list of his works and a review of his theories and methods of work, and concluding with a brief notice of his successors, with a chronological list of their works. [Liverpool : D. Marples & Co.]

Mr. Harry Sirr [A.] has presented the Reference Library with copies of the works of his father, the late Henry Charles Sirr, M.A., of Lincoln's Inn, and late Deputy Queen's Advocate for the Southern Circuit in the Island of Ceylon, viz. *China and the Chinese : their Religion, Character, Customs, and Manufactures*, 2 vols. [London : W. S. Orr, 1849] ; and *Ceylon and the Cingalese : their History, Government, and Religion* [London : Wm. Shoberl, 1850]. The donor, in making this presentation, points out that both works contain much matter of interest to architects, and refers to the fact that they are included in the Universal Catalogue of Books on Art issued by the Science and Art Department.

Mr. Alex. Koch, the editor, has presented *Academy Architecture and Architectural Review* 1896 (vol. x.), containing a selection of the architectural drawings exhibited at the Royal Academy, of sculptures exhibited both at the Academy and at the Salon, and an illustrated review of architectural subjects carried out or designed during the last few years in England and abroad. [London : "Academy Architecture," 58, Theobald's Road, W.C.]

The Journal of Hellenic Studies (vol. xvi., part ii.), received from the Society for the Promotion of Hellenic Studies, contains an account of the excavations at Abae and Hyampolis in Phocis, by V. W. Yorke ; "Epigraphical Notes from Eastern Macedonia and Thrace," by J. Arthur R. Monro ; a descriptive note, by Percy Gardner, on "A Stone Tripod at Oxford," presented to All Saints' College in 1771, of Corinth origin ; and the second instalment of the

Paper on "Karian Sites and Inscriptions," by W. R. Paton and J. L. Myres, &c.

Der Formenschatz (parts i. and ii., 1897) have been received, through Messrs. Williams & Norgate, from the publisher [Munich: G. Hirth]. These two parts contain many reproductions of general artistic interest (including an etching of Rembrandt), but little of special appeal to architects.

The plates of the first edition of Mr. Penrose's *Athenian Architecture* have been procured for the Loan Collection, and will be shortly available to borrowers. Two copies of Professor Kerr's *A Gentleman's House* have been transferred from the Reference to the Loan Library, in order to meet the demands of borrowers (a third copy being still available for reference); and two copies of the *Transactions* of the Institute for 1842, containing Professor Willis's Paper on the "Construction of the Vaults of the Middle Ages," have also been added to the same department. It should also be mentioned that the list of periodicals received by the Institute has been increased by the addition of *The Studio*, which may be found on the Reading-room table.

Books received for Review.

Plastering, Plain and Decorative: A Practical Treatise on the Art and Craft of Plastering and Modelling, including full Descriptions of the various Tools, Materials, Processes, and Appliances employed, also of Moulded or "Fine" Concrete as used for Fireproof Stairs and Floors, Paving, Architectural Dressings, &c. Together with an account of Historical Plastering in England, Scotland, and Ireland, accompanied by numerous examples. By William Millar, Plasterer and Modeller. With 52 full-page plates, and 231 in the text. 4o. Lond. 1897. Price 18s. net. [B. T. Batsford, 94, High Holborn.]

A Practical Treatise upon Warming Buildings by Hot Water and upon Heat and Heating Appliances in General. With an inquiry respecting Ventilation, the cause and action of Draughts in Chimneys or Flues, and the laws relating to Combustion. By Chas. Hood, F.R.S., rewritten by Frederick Dye. Third New Edition, fully revised to date. 8o. Lond. and New York. 1897. [E. & F. N. Spon, Limited, 125, Strand.]

Beauty and Art. By Aldam Heaton. 8o. Lond. 1897. Price 6s. [Wm. Heinemann, 21, Bedford Street. W.C.]

REVIEWS. LIII.

(145)

THE PUBLIC HEALTH ACTS.

Lumley's Public Health Acts, annotated, with Appendices, containing the various Incorporated Statutes and Orders of the Local Government Board, &c. Fifth Edition. In 2 vols. By Alexander Macmorran, Q.C., M.A., and S. G. Lushington, M.A., B.C.L. Roy. 8o. Lond. 1896. Price £3. 7s. 6d. [Shaw & Sons, Fetter Lane, E.C.]

The latest edition of this voluminous work is published in two volumes, containing in all about 3,000 pages. The first volume starts with the usual table of contents, together with a table of statutes and a table of cases. The Public

Health Act 1875, which takes up the greater part of the first volume, is no doubt familiar to most architects, but the several parts in reference to drainage, sewage, regulation of cellar dwellings, mortuaries, regulation of streets and buildings, &c., should constantly be borne in mind. Then follow thirteen additional Acts not immediately of interest to architects, until the 1888 Act as to buildings in streets is reached. This is a very short but important Act, affecting the bringing forward of buildings. Five other Acts follow, also of little special importance to architects. Then comes the Amendment Act of 1890, the sanitary and other provisions of which are contained in Part 3, which should also be familiar to all architects.

After the Housing of the Working Classes Act 1890, there follow the Allotments Rating Act 1891, and the Private Streets Act 1892. The new Acts not included in former editions commence with the Public Authorities Protection Act 1893, followed by the Housing of the Working Classes Act Amendment Act 1894, and the first volume concludes with the Local Government Act 1894, and the Stock Transfer Act 1895.

Volume ii. in an appendix contains over 130 Acts of Parliament the supervision of which is mostly in the hands of the Local Government Board. Amongst these are the following, of which an architect should have some knowledge, viz.—the Lands Clauses Consolidation Acts 1845–60, the Baths and Washhouses Acts 1846, 1847, and 1878, the Cemeteries Clauses Act 1847, the Disused Burial Grounds Act 1884, the Burial Acts 1857, 1860, 1862, the Public Health Act 1858, the Local Government Board Act 1871, the Factory and Workshops Acts 1878, 1882, 1883, 1891, 1895, the Electric Lighting Act and Rules 1888, the Arbitration Act 1889, the Technical Instruction Acts 1889, 1891, the Working Classes' Dwellings Act 1890, the Museums and Gymnasiums Act 1891, the Schools for Science and Art Act 1891, the Technical and Industrial Institutions Act 1892, the Public Libraries Acts 1892–3, the Isolation Hospitals Act 1893.

Appendix 2 also contains the Local Government Board Orders on the various subjects which are mostly contained in the Acts included in the first appendix. Amongst others are those on Dairies, Cowsheds, and Milkshops, Diseases and Hospitals, Electric Lighting, Housing of the Working Classes, &c.

Each volume contains a lucid and full index to the whole work, which is especially useful for rapid reference. The completeness of the work may be at once realised by perusing the table of statutes, from which it will be seen that there are references to about twelve hundred and fifty different Acts dealing in one way or other with sanitary matters. The same may be said of the cases decided, of which there are notes on more than six thousand.

The elaborate character of the work (occasioned by the almost endless array of special Acts, and the fulness of the notes and references) is well-calculated to appal completely any man whose education has not been a legal one; and when an architect who also practises in the metropolis has to master, in addition to the above, such Acts as the London Building Act, the Metropolis Local Management Acts, and many others, and in addition to these the innumerable rules and by-laws connected therewith, it is not surprising that at times he is overwhelmed with the almost insurmountable difficulties connected with the labour and worry of making his working drawings in accordance with the laws of this over-legislated country. There can be no doubt, however, that these two volumes are a most valuable help to an architect in his practice, as it is most important and useful to have on one's table and in book form so many important Acts, to which reference can at once readily be made. The various statutes are most copiously and carefully annotated, and the commentary on the cases, as will be gathered from the above description, is exhaustive. Moreover, the work is practically up to date.

ROWLAND PLUMBE.

(146)

CANTERBURY.

The Cathedral Church of Canterbury: a Description of its Fabric, and a Brief History of the Archiepiscopal See. Sm. 8o. Lond. 1896. Price 1s. 6d. [George Bell & Sons, York Street, Covent Garden.]

Let me begin by saying that the form, size, and type of this little book make it a convenient handbook, which is presumably the aim of the publishers. The Series of which it is to be a part bears the name of Mr. Gleeson White as editor. Either owing to modesty or discretion no author's name appears. I cannot but think that in spite of, or perhaps because of, the large amount of useful information which the volume contains, both editor and author (if there can be said to be an author) must blush whenever mention is made of *Murray's Handbook to the English Cathedrals*. I know that the work is not up to date (the volume containing "Canterbury" was published in 1861), but its arrangement, its archaeological and historical facts, were so good that the compiler of this new handbook has found it convenient to borrow page after page, with merely the disguise of a little rearrangement of words or phrases. I am not sure that one need have been surprised or annoyed at this, had the usual course of acknowledgment been adopted. But there is a silently eloquent page. It is the first, and on it, under the word "Preface," are seven short lines: the rest is space—space excellently available for those courteous acknowledgments which are usually forthcoming where they are due. The Preface does indeed make acknowledgments, but they are

to the illustrators, and we may fairly assume them to be bargained for. But I have found no allusion anywhere to *Murray*, whose plan of arrangement and whose material have been so largely "borrowed."

The photographs introduced in the work are, for the most part, such as are purchaseable on the spot, reduced in scale, many of them well enough reproduced. Of the sketches by Mr. W. T. Owen, previously published in another work, two or three are picturesque. Perhaps the best is the Corner of the Cloisters, facing p. 42: that also facing p. 36 is bright and explanatory. But most of them attempt no explanation—are purely "bits" from a sketch-book—and some are really bad, such as the first, Mercery Lane, where the light is scattered about far and near, and all sense of distance and subject lost.

Again, in the sketch facing p. 40 no one would suppose that this beautiful angle turret forms part of the gable-end shown beyond it, and which—false in drawing and strength of line—appears to be at least fifty feet away from it.

No, since comparison is forced on the reader, he will turn with pleasure to Jewitt's clear and expressive woodcuts in *Murray*, which are better than either the photographs or the sketches.

J. D. CRACE.

(147)

WELLS CATHEDRAL.

Monograph on the Cathedral Church of Wells. By Alfred A. Clarke. Illustrated from original drawings by the Author. 8vo. Lond. and Wells, 1896. Price 3s. 6d. [Wells: Arthur G. Young. London: W. H. Smith & Son.]

Much has already been written on the subject of the Cathedral Church of Saint Andrew at Wells; but no writer has as yet attempted a concise account of its history and structure, such as is contained in this "Monograph." Some idea of Mr. Clarke's achievement may be gathered from the fact that, in the space of seventy-eight by no means closely printed pages, he has contrived to conduct his readers easily and rapidly over a field which has been in part exploited by writers of such eminence as the late Professors Cockerell, Freeman, and Willis, and, in more recent times, by Canon Church.

"This Monograph," the introduction informs us, "was originally written for the guidance of a former verger of the Cathedral; it has now been in part re-written with additional notes." It is, to say the least, a pity that the volume, which has evidently been produced at much cost, should contain some gross inaccuracies as to fact, and many quite inexcusable faults in elementary grammar.

If it be true, as some one has said, that "a thorough-paced antiquary not only remembers what others have thought proper to forget, but also forgets what others think proper to remember," then Mr. Clarke has exhibited con-

siderable antiquarian dexterity. For example (page 25), Mr. Clarke says: "The West Front was the work of an English artist living at the same time as Nicolo Pisano in Italy. The work was completed about two years after the birth of Cimabue." Now these words are taken directly from Cockerell's *Iconography of Wells Cathedral*, where they appear in a statement by John Flaxman, R.A., whose dates Professor Cockerell corrects in the very next paragraph; but Mr. Clarke incorporates Flaxman's error in his work without correction and without inverted commas. Again, in following the author of *Architectural Parallels* by ascribing "the nave until you come to the break in the masonry in the fifth bay (eastwards)" to the time of Bishop Robert (1136-1166 A.D.), Mr. Clarke ignores the opinion, based on careful examination of Professors Freeman and Willis and most modern writers, that the whole of the nave was rebuilt under Bishop Jocelin (1206-1242 A.D.).

Sometimes the author's righteous indignation at some act of vandalism leads him, unconsciously no doubt, into obscurity, as when in speaking of Bishop Beckington's Chantry Chapel, "unwisely removed by a restoring architect from its original position," he says: "There is a wealth of amazing beauty and delicacy in the architectural detail of this chapel in what has been called the most florid style of decorated architecture. The whole of it is illuminated with colour and with gilding. As it stands now, it has no meaning whatever, except that of a standing reproach to all concerned in its removal. Yet it cannot be divested of its integral beauty and its perfect harmony of colouring." The following requires to be read twice before its author's meaning is clear. "In the chapel of St. John, in the Eastern Transept, is Dean Gunthorpe's altar tomb, adorned with his initials and rebus, by whom the present Deanery, of King Henry the Seventh's period, was built."

Notwithstanding faults such as these, there are doubtless many visitors to Wells who will find in Mr. Clarke's Monograph a handy guide; moreover, the illustrations with which the book is embellished are pretty and effective.

A. M. WATSON,

(148)

MANCHESTER.

Manchester, Old and New. By William Arthur Shaw, M.A., Fellow of Owens College. With illustrations after original drawings by H. E. Tidmarsh. 3 vols. large 4to. London, Paris, and Melbourne. Price 31s. 6d. [Messrs. Cassell & Co., Ltd., Belle Sauvage Yard, Ludgate Hill, E.C.]

The subject of this book cannot fail to be interesting to all who have any knowledge of the city of Manchester, either as it now exists, or, still more so, as it existed some fifty or sixty years since. Old manners and customs are told,

old historic names are recalled, and old Manchester, with some of its quaint, half-timbered houses (now mostly swept away for improvements), described and illustrated, the latter adding greatly to the interest of the work.

The growth of Manchester, which may fairly be described as the first manufacturing town in the country, will be best appreciated by a reference to the map of Manchester and Salford as they appeared in about 1650 (vol. i. p. 8), and a further reference to the plan of the old church district in 1794 (vol. i. p. 17), and afterwards to any directory plan for the present year, the expansion during the last half-century especially having been enormous in all directions.

The work is divided into sections treating of different subjects, of which, after a short review of the ancient history of the town, the Cathedral takes precedence; and along with it may be taken the Chetham's College and the Grammar School.

"Th' Owd Church," as it was called (now the Cathedral), has been restored—generally very judiciously—and the surroundings so altered that if the old folks could be brought back they would hardly know it. Even the services are altered. The Easter Monday marriages, one of the events of the year, have practically disappeared. The times when Old Joshua Brooks (that kindly but eccentric old man) married the country couples in batches, telling those who complained "they'd getten the wrong man" to "sort thersels as they went out," have passed away, there being now no necessity for the parties to come to the parish church in Manchester, or to leave their own districts. The old public-houses opposite the church (in Fennel Street), known as "The Black Moor's Head," "The Old Pack Horse," have been taken down many years since. These houses were the great meeting-places for country wedding parties; and many a bridegroom has had to be hunted for when wanted, and been found drunk or asleep in one or other of them.

Chetham Hospital (or College) still remains, with very little alteration; and what alterations have been made have been judiciously done, and more in the way of opening out old work than in modernising. Unfortunately its position is such (being closed in on three sides by tall buildings, and on the fourth side, next the Cathedral, being set back a long way from Fennel Street) that it is very little seen, and, singularly enough, very little known. The fine and valuable library—the oldest free library in the Kingdom—is comparatively unknown even to residents, and little used, although it contains many valuable books and a good collection of illuminated manuscripts, which are, however, now withdrawn from the general public, a great many of them having been badly mutilated.

The revenues of the Cathedral have increased greatly by the expansion of the town, and large

quantities of farm land, of little value fifty years since, have been built over, and become thickly populated districts; while town lands, at that time occupied as houses and gardens, are now very valuable business properties, so that out of the revenue formerly absorbed by the church for its own use the Ecclesiastical Commissioners (mainly in consequence of this development) now take something like £20,000 per annum for the augmentation of other livings in the district.

The Grammar School, dating back something like 400 years, has also been largely extended, the most recent and important extensions and alterations being in 1871, when the new school, dining-room, laboratory, and gymnasium were added. We are told that in 1855 there were six masters to about three hundred boys, while now there are thirty-three masters to about eight hundred scholars.

The duties of the City Corporation are very numerous, more so than most people are aware of, there being sixteen ordinary and four special committees; and a fairly good account is given of the principal ones by the author.

The Waterworks Department is described, commencing with the old well between Fountain Street and Spring Gardens, which in early days was a sufficient supply (no doubt at that time the water in the rivers Irwell and Irk was usable), and noting the different additions up to the date at which the Corporation undertook the responsibility of dealing with the question in 1845, and commenced the extensive series of reservoirs in the Longendale Valley, which served the requirements until recently, when fears for the future were aroused, and the magnificent works at Thirlmere were commenced. The first water was turned on in the city from this new reservoir in 1895, and we may now consider the future supply amply provided for.

The Gas Works, with their 1,200 employés and a producing power of about seventeen million cubic feet per day, are also described and illustrated.

The hydraulic power and the electric lighting and supply of same for power purposes are not described, probably for want of space.

The cleansing department, drainage of property, sanitary arrangements, weights and measures, adulteration of articles of food, police, and many others, come within the range of the work undertaken, also the markets, all being forced upon the authorities by the expansion of the city. But perhaps a list of the principal improvements during the last seventy years will best show the development of the city:—

- 1822. Market Sted Lane widened.
- 1822. Town Hall in King Street erected.
- 1830. Manchester and Liverpool Railway opened.
- 1832. Improvements in Toad Lane and Long Millgate.
- 1834-5. Ditto at Hunt's Bank.
- 1838. Charter of Incorporation granted.
- 1845. Corporation Street formed.

- 1846. Manorial rights purchased for £200,000.
- 1847. Became seat of a Bishopric.
- 1847. Water Works Bill passed.
- 1850. St. Anne Street widened.
- 1853. Created a City by Royal Statute.
- 1858. Appointed an Assize town.
- 1864. Law or Assize Courts opened.
- 1866. London Road Joint Station erected (L. & N.W. and M., S. & L.).
- 1868. Tower of Cathedral rebuilt.
- 1868. Foundation-stone of new Town Hall laid.
- 1871. Royal Exchange rebuilt (first, erected 1729; second, in 1808; third, built in 1816; enlarged 1839; extended 1847).
- 1873. Owens College opened (very considerably enlarged in 1892).
- 1873. Lower part of Deansgate widened.
- 1877. Central Station (Midland) opened.
- 1877. New Town Hall opened (the old Town Hall then becoming the Free Reference Library).
- 1879. Upper part of Deansgate widened.
- 1879. Thirlmere Water Bill passed (water brought into city from new reservoir in 1895).
- 1882. Ship Canal. First Bill deposited (thrown out in 1883).
- 1884. Ship Canal. Second Bill rejected by Commons.
- 1884. Exchange Station (L. & N.W.) opened.
- 1885. Ship Canal Bill passed.
- 1894. Ship Canal opened by Her Majesty.

The Infirmary in Piccadilly, founded in 1752 by Dr. White and a few others, is a subject at present of considerable interest, as schemes for its extension and rebuilding are occupying the attention of both the trustees and the public. A capital illustration of it is given on page 104, vol. i., but the copy from the litho view, dated 1851, on page 111 is very incorrect in its proportions.

The staple industry of Manchester, cotton—with its different manipulations, warehouses, and warehousemen—calico-printing, and other industries connected with it are described and illustrated, and connected with these industries must not be forgotten.

The Technical School, which was really the outcome of the Mechanics' Institution, started in 1825, transferred and opened as a technical school in 1882, having since that time outgrown its habitations, and many munificent gifts having been made to it for the purposes of increasing its usefulness by the Whitworth legatees and others, the city authorities are now erecting a building in Whitworth Street for its purposes, which will, when completed, be the most complete establishment of the kind in the country.

Engineering is a part and parcel of Manchester, and many notable men are named: Richard Roberts, the father of toolmakers, and one of the most inventive men of this century; Sharp, Stewart & Co. (formerly Sharp Roberts), who have now left Manchester and settled in Glasgow; William Fairbairn; Peel, Williams & Peel; James Nasmyth; Charles F. Beyer; Sir Joseph Whitworth, and others have passed away from amongst us; but the supply of men capable of taking their places and continuing their work shows no signs

of failure. Some of the firms still remain, as in the case of Beyer & Peacock and Sir Joseph Whitworth & Co., and the number of capable engineers in the Manchester district is very great.

The history of Church and Chapel is inseparable from the history of any town, and a very interesting account is given of the course of Dissent.

In educational matters the foremost place is given to Owens College, with its fine range of buildings and its efficient staff of professors. Its influence on education has been very marked, and it is well said by the author that the College has pulled up the schools to the level it demanded. The Board schools have followed, and as a result of their work the position of elementary education is vastly different from what it was before 1870.

Libraries, artistic and political institutions, particularly the Portico Library, the Literary and Philosophical Society, the City Art Gallery, the Athenaeum, the Conservative and Reform Clubs; the theatrical and musical section, including the Free Trade Hall and the different theatres, follow.

The troubles and hopes of the Ship Canal from its first practical conference at Mr. Daniel Adamson's residence on the 27th June 1882 to its opening by Her Majesty on the 21st May 1894, with a series of very good illustrations, add interest to the work.

The Royal Borough of Salford, inseparable from the history of Manchester, claims a place; and a short account of the suburbs, which now form the principal residential part of Manchester, closes one of the most interesting books which is within the reach of any person connected with the city.

The author has been very successful in obtaining information as to the local celebrities amongst the municipal and other sections, and the series of portraits is very good; those within the personal knowledge of the writer, extending over the last half-century, are particularly good—more so than some of the street scenes, in which the proportions of the buildings with the streets are unsatisfactory.

Generally speaking, Mr. William Arthur Shaw may be congratulated on having given to the public a most interesting account of *Manchester, Old and New.*

Manchester.

JNO. HOLDEN.

(149)

THE COPTIC CHURCHES OF EGYPT IN THE THIRTEENTH CENTURY.

The Churches and Monasteries of Egypt and some Neighbouring Countries, attributed to Abū Sālih, the Armenian. Translated from the Original Arabic by B. T. A. Evetts, M.A.; with added Notes by Alfred J. Butler, M.A., F.S.A. 8o. Oxford, 1895. [Oxford University Press Warehouse, Amen Corner.]

This large and important work, the translator makes out, was written in the first decade of the

thirteenth century; and consequently it might be more accurate to say that it describes the churches and monasteries as they existed in the twelfth century. The intention of the publication, although not stated, is evidently in the direction of forwarding the study of the Coptic Church in Egypt, a study warmly advocated by Mr. Butler in the preface to his *Ancient Coptic Churches of Egypt*, lately noticed in this JOURNAL [page 232]; and that author has supplied a large amount of foot-notes, which are found in almost every page of this book. To the historical student the work will be invaluable, as it will serve as a "Directory," or "Hand-book," to the churches and monasteries as they existed at and before the date when Abū Sālih wrote. Of course, owing to the period when it was written, it is full of legends, many of them being of a miraculous kind, but even these are not without their interest in the eyes of a real student.

Being principally historical, the book is not a "Pausanias" to the art and architecture of the locality or the time; still there are many incidental notices scattered through its pages which bear upon these subjects, and a few of them may be worth extracting for the present notice. Perhaps the first thing that will strike the reader is the number of Coptic churches that existed at the date when Abū Sālih wrote. He describes the destruction of many of them at and before his time, some having been converted into mosques; add to this that many had been destroyed during the persecution of the Roman period. At Fustat Misr, or Old Cairo, he states there were 37 churches and 5 monasteries; in the Province of Al-Jizah—or Ghizeh, from which the Great Pyramid is now named—there were 50 churches and 50 monasteries; at or near Siout there were 60 churches, some of these being excavated from the rock. In the town of 'Alwah, or the kingdom that belonged to it, there were 400 churches: this was in Nubia, and may perhaps have been Meroë.

Lane, in his *Modern Egyptians*, states that the Copts "compose less than one-fourteenth part of the population of Egypt," but that could not have been the proportion when the Arab Conquest took place. We are apt to forget this, that then, and for a long time afterwards, the Copts must have formed the great majority of the population; and consequently they were the workmen of the time—which no doubt included the builders and architects. There is evidence for this: it was a Copt who was the chief architect of the mosque of Ibn-Tūlūn, in the ninth century. Abū Sālih states that it was "John the Monk, in the Caliphate of Al-Mus-tansir"—that was in the eleventh century—who "planned the walls of Cairo and its gates" (p. 151). Mr. Butler has a foot-note to this, saying that it is another proof that "the Copts were the architects of Cairo," and "not the Moslems" (*ibid.*). It was

the same in India. When the Mohammedans first came to Delhi they employed Hindu workmen, the proof of which still remains in the old ruined arches at the Kutb. When 'Amr ibn al-'Âsî conquered Egypt, in the year 18 of the Hejira, his army of Arabs could not have had much art knowledge; the greater probability is that they had none. This being so, their first teachers must have been the Copts, and Coptic art and architecture must have been the early influences on which the Saracenic style in Egypt was based.

It was a Copt, according to Abû Sâlih, named Ibn Kâtib al-Farghâni, who superintended the construction of the Nilometer, A.D. 864; he was beheaded, and his body was buried in the Coptic Church of Saint Coluthus. Mr. Butler quotes the opinion of Lane that this is the same architect that was employed by Ibn-Tûlûn on his great mosque. If this be the case, these slight details about him are curiously suggestive. It may be supposed that, if he came from Farghâna, his native place was the district of that name in Central Asia; if this is assumed, he could not have been a Copt by birth. He must have been a Mohammedan originally; and the question naturally occurs, Why did he change his religion? The explanation which presents itself might be that if the Copts were the architects and builders in Cairo, he would, from his profession, be thrown among them, and ultimately adopted their faith. This would explain why he, having become a heretic in the eyes of the Mohammedans, was beheaded, and his body preserved in a church as a Christian martyr. Abû Sâlih gives the date of his death from a *Guide to the Festivals*, as if it were a day with a celebration connected with it. The Quatuor Coronati are well known; but here is another martyr saint, and also an architect, from a quarter that was little suspected.

Abû Sâlih, in describing (p. 130) how the monastery of St. John was taken by the Mohammedans, and turned into a mosque, says that "the first who constructed minarets in mosques was Mukhallad al-Ansâri." The translator here adds a foot-note stating that "it was not Mukhallad, but his son Maslamah ibn Mukhallad, governor of Egypt under the Caliph Mu'âwiyah from A.H. 47=A.D. 668 to A.H. 62=A.D. 682." Mr. Evetts further states that "Maslamah was the first that made additions to the mosque of 'Amr, by building in A.H. 53=A.D. 673 new structures on the north and east sides of it, and by adding a minaret." If this should be correct, then there was a minaret before the one at the Ibn-Tûlûn Mosque, which Fergusson says was the oldest known. There is a foot-note by Mr. Butler (p. 130) on the origin of the minaret: in it he refers to a communication of his published in the *Athenaeum* in 1881, in which he tried to show that it had its origin in the Pharos at Alexandria, and he considers that his theory has been rather strengthened than shaken by

subsequent research. On consulting the Arabic Dictionary of Steingass I find that the word for lighthouse is "Manâra-t"; so that is evidently the source from which the name was derived. Mr. Butler quotes Makrizî, who relates that all the minarets were of brick, and that the first stone minaret was that of the mosque of Al-Mâridâni.

The minaret naturally recalls the steeple, or bell-tower, of the Christian church; but these do not seem to have been a common feature of the Coptic churches. Mr. Butler in his work does mention bells in some of the monasteries, but says not many of the churches have them. It may be supposed that these instruments were offensive to the Moslems, and were not used by the Copts for the sake of peace. Abû Sâlih mentions a monastery, Al-Kalamûn, in the Fayyûm, where there was a wooden gong: this substitute for the bell is still to be found in some places in the East. In Abyssinia stones are hung up and beaten with a stick, which is possibly the most primitive form of church bells.

Abû Salih writes of "the pillars of the Apostles" as existing in more than one church; and Mr. Butler, in footnotes (pp. 94, 186), explains that these were columns with the Apostles, or Saints, painted on them, and they were known under the term *Al-Bustulât*, and they formed the principal pillars of the nave. This seems to have been more or less a form of decoration practised by the Eastern Church. In the Uspenski Sobor, or Cathedral Church in the Kremlin at Moscow, the central columns are covered with large painted figures of Apostles and Saints. The first origin may, perhaps, have been from the twelve columns of the Holy Sepulchre at Jerusalem, which Eusebius says were "equal in number to the Apostles of the Saviour."^{*} Mr. Butler, in his own work on the Coptic churches, describes that of Abu Sargah (St. Sergius) as having twelve monolithic columns, of white marble, round the nave, and on eleven of these still exists the life-size figure of a Saint or Apostle.[†] The typical meaning in this would be that the faith or holiness of these persons was the basis by which the Church was upheld.

The type goes still further back: the Samaritans say that the twelve stones which the children of Israel brought out of the Jordan were carried to Gerizim, and all they can show of their temple is a part of the foundation formed of these stones. Perhaps an earlier instance of the twelve stones would be those in the breastplate of the Jewish High Priest—each stone represented a tribe. It was from Bonomi I learned that the Mohammedans say that the twelve pillars in the Dome of the Rock at Jerusalem represent the twelve sons of Jacob. There was, perhaps, a still more

* *Palestine Pilgrims' Texts*, vol. i. p. 9.

† *The Ancient Coptic Churches of Egypt*, vol. i. pp. 187-8.

primitive idea that underlay this symbolism; the words in Hebrew for "son" and "building" were, if not the same, at least very closely allied; and this led to the saying that it was by means of children—especially sons—that a man built up his house. This notion was not limited to the Children of Israel, for Euripides makes Iphigenia declare, "for sons are the pillars of the house." It was also the custom to cut or paint crosses on pillars; it is stated in the book that one Fakhr ad-Din, the wāli of Misr, carried off eighteen pillars, marked with the sign of the cross, from one of the churches at Al-Jizah, and built an inn, as well as houses for himself, with them (p. 174).

In the previous notice of Mr. Butler's work mention was made of the Beatalehem, or "House of Bread," of the Abyssinian churches; in Abū Sālih's book he mentions a "bakehouse" (p. 105). Mr. Butler supplies a note to this, and says it was called the *Bait al-'Ajin*, or "House of Dough," in which the Eucharistic bread is prepared.

One is tempted to go on and pick out more of the scraps in this book, but space forbids. Enough has been given to show its character, and at the same time to convey an idea of its value to any one who is studying the ancient churches of Egypt.

Wm. SIMPSON.

NOTES, QUERIES, AND REPLIES.

The Educational Training of Architects [p. 213].

From ARTHUR BARTLETT [A.]—

Reading through the interesting Papers on "The Educational Training of Architects," published in the JOURNAL of 4th March, one calls to mind how a great artist in a sister art, Robert Louis Stevenson, acquired his scholarly and delightful style. Of all the English prose-writers of the last half of the nineteenth century, it would be hard to find one more fresh and vigorous in expression, or more charming and natural in manner. And yet this style was acquired by "playing the sedulous ape," as he calls it, to the writers he loved. He tells us how he persistently carried about in his pocket a volume of his favourite author for the time being, and copied his phrases and terms of expression until he could write in exactly the same way. Yet this continuous, systematic, and thorough study of other men's works produced an entirely original and excellent writer, in whose works one can detect no influence of Scott, or Hawthorne, or any of the authors in the study of whose powers he had developed his own. This was essentially a form of self-education. The student chose his master, living or dead, absorbed his ideas and followed his manner in details, until he could produce work that was at any rate

recognisable as a fair example of his master's school. Thus he passed from school to school, and when at last his turn came to take his place in the world on his own merits, he was, since he began with the spark of divine fire in him, no longer the sedulous ape, but himself only, thoroughly trained in his calling, his mind on the alert from his constant encounters with the minds of his masters.

Could an architectural student work out his artistic salvation thus? It is impossible, as Mr. Statham pointed out, to do away with the influence of existing buildings. We, most of us, are born in a building of some sort or other, live in one, die in one; and consciously or unconsciously, for good or for evil, the influences of the buildings by which we are surrounded sink into our minds. Is it not better, then, for the young student to be encouraged to play the sedulous ape to the master he admires for the time, and trust to the future to bring out his talents if he has any, rather than to seek to produce something from the nothing which he has in his mind by setting an undue value on his juvenile originality?

Holywell Priory, Shoreditch.

From HENRY LOVEGROVE [A.]—

I thank Mr. E. W. Hudson for his very interesting notes [p. 237], and venture to suggest that the well in question may have been steined in consequence of the level of the ground having been raised in this part of Shoreditch. If we assume that this portion of the High Street has been widened, the discovered well would be very close to the east wall of the Priory; and as a matter of fact it was only a few yards from the old wall I found in Anning Street. I have no wish to assert that the well is ancient. My notes simply reported the matter.

The Deliberate Falsification of Ancient Buildings.

From JOHN HEBB [F.]—

Mr. G. A. T. Middleton [A.] has a Paper in the last number of the *Nineteenth Century* with the above title, founded mainly on the researches of Professor W. H. Goodyear, of New York, with regard to certain deceptions or optical refinements in Mediæval and Renaissance buildings, and published in the *Architectural Record* of New York.

It appears from the observations of Professor Goodyear that the curvature in the horizontal lines and the inclination of the vertical lines of buildings, which it is well known from the measurements made by Mr. Penrose were adopted by the Greeks in the construction of their temples, was not confined to the Greeks, but was continued by Mediæval and Renaissance builders. These artifices were used to increase the apparent

size of certain buildings, and to correct apparent errors in perspective. The irregularities in the setting-out of the parts of an ancient building have been generally attributed to want of knowledge or carelessness on the part of the builders; but it seems clear that they were intentional, and it is probable that a great deal of the charm of ancient work is to be traced to what we ignorantly assumed to be defective workmanship, but which was in reality deliberate artistic treatment.

The discoveries made by Professor Goodyear seem to emphasise the impossibility of attempting to restore an ancient building by pulling it down, numbering the stones, and replacing them. The refinements practised by Mediaeval builders were of such a delicate kind that they were not suspected, or are only to be appreciated by careful comparison and admeasurements; and it is idle to expect that an ordinary nineteenth-century architect or an ordinary nineteenth-century mason would be able to discriminate between them, and still less to reproduce them; they are almost as impalpable and as evanescent as the perfume of a flower.

LEGAL.

Dwelling-house "inhabited or adapted to be inhabited by persons of the working class."

THE LONDON COUNTY COUNCIL v. HYMAN DAVIS.

At the Worship Street Police Court, on the 17th March, Mr. Hyman Davis, builder and property owner, of 65, Bishopsgate Street Without, appeared before Mr. Haden Corser, in answer to a summons taken out by the London County Council for having failed to comply with a notice calling upon him to set back the front wall of No. 105, Brick Lane, Spitalfields, so that every part thereof should be at a distance in every direction not less than the "prescribed distance" from the centre of the roadway (viz. 20 feet), in accordance with sections 13, 14, and 200 of the London Building Act 1894, the said house having recently been erected at a distance of only 12 feet 1 inch from the centre of the roadway, to a height exceeding the width of the street, and being alleged to be now occupied by persons of the working class.

Mr. T. Seager Berry, in opening the case for the London County Council, drew the learned magistrate's attention to the fact that there was no definition in the London Building Act of the term "persons of the working class," but referred him to the definition embodied in section 75 of the Housing of the Working Classes Act 1890, which limited the term "letting for habitation by persons of the working class" for the purposes of that section to "letting a house or part of a house at a rent not exceeding in London £20 a year." There was, however, a further definition, which might be of assistance, namely, that contained in the Standing Orders of the House of Commons, and embodied in the South-Eastern Railway Company's Act 1896, and many other Railway Companies' Acts, which was as follows:—"The expression 'labouring class' means and includes mechanics, artisans, labourers, and others working for wages, hawkers, costermongers, persons not working for wages but working at some trade or handicraft without employing others except members of their own family, and persons other than domestic servants whose income does not exceed an average of thirty shillings a week, and the families of any

such persons who may be residing with them." He then pointed out the conditions under which a builder was entitled to build within the prescribed distance, as set forth in subsection 5 of section 13, viz. that where it was desired to alter or re-erect a building existing either at the commencement of the Act or at any time within seven years previously, and which stood within the prescribed distance, it was permitted by the Act to do so, provided that the builder got the plans of the old building certified by the District Surveyor; but the privilege in subsection 5 was restricted by the following proviso:—"Provided always that no dwelling-house to be inhabited or adapted to be inhabited by persons of the working class shall without the consent of the Council be erected or re-erected within the prescribed distance to a height exceeding the distance of the front or nearest external wall of such building from the opposite side of such street, and that no building or structure shall be converted into such dwelling-house within the prescribed distance so as to exceed such height." He contended that Mr. Davis had lost the privilege conferred by that section, inasmuch as the building had been erected within the prescribed distance to a height exceeding the width of the street, and was now occupied by persons of the working class, and that by section 206 the exemption or privilege enjoyed ceased when the building became used by persons of the working class, and the building thereupon became subject to the provisions of section 13 (1). He also contended that this was not an alteration or re-erection within the meaning of section 13 (5), inasmuch as the owner had erected eleven houses, each four storeys high, with no back yards, on a site previously occupied by ten houses, each three storeys high, and each having a backyard. The case against No. 105 was taken as a test case, the Council contending that the decision in such case would govern each of the remaining ten houses of the block.

Mr. Arthur Crow, District Surveyor for Spitalfields, was then called, and stated that the house in question was one of a row of eleven houses erected by Messrs. Davis Bros. in 1895 from plans prepared by Mr. H. H. Collins. The site of the present houses was formerly occupied by ten houses, each of three storeys, and having yards at the rear. The plans of those old houses were duly certified by him in accordance with section 13 (5) of the Act. (The certified plans were then put in evidence.) He examined the plans of the new buildings, and approved them, on the understanding that the houses were not designed for persons of the working class. The accommodation shown by Mr. Collins's plans included a shop and back room on the ground floor, and three floors over, with two rooms on each floor. The buildings were duly proceeded with, and inspected by him from time to time. On 23rd January 1896 he found that six houses had been roofed in, and were being fitted up for occupation; that in each house the back rooms on each floor were prepared to receive ranges, and that in No. 107 ranges had been fitted on the ground and first floors. On 24th January he served Notices of Irregularity, which were produced, objecting to the houses, under sections 13 and 41, on the ground that they were being adapted for working-class dwellings. In reply he received a letter from Mr. Collins, which he produced, stating *inter alia* that, "as you must be aware, these buildings have never been erected for, nor are they intended for, the occupation of the artisan and labouring classes." Thereupon he consulted the Council's advisers; and, having regard to that letter, no action was taken. In October last his attention was called to the houses, and he inspected them and found that they were sub-let to various sub-tenants. Dealing with No. 105, the whole house was let by Mr. Davis to Israel Cohen, a working clockmaker, at £2 a week, who, with his wife and family, occupied the ground floor. Each floor above was sub-let by Cohen to a separate family at 8s. 6d., 8s., and

6s. a week respectively. Each sub-tenant was a cabinet-maker by trade. He put in a plan showing the house as at present existing.

In cross-examination by Mr. Marshall Hall, who appeared for Mr. Davis, witness said, assuming the house not to be a working-class dwelling, it did not infringe the Act as regards the line on which it fronted; but the party-walls were not coincident with the old party-walls; that he made a return to the Council of the houses when they were roofed in; that he had been paid his fees as District Surveyor; that he thought the house was adapted for persons of the working class because it and the others in the block were so occupied.

Mr. Thomas Blashill, Superintending Architect of Metropolitan Buildings said that he had seen the house in question; that Brick Lane was a highway; and that the Council had given no consent to the building, which was inside the prescribed distance.

In cross-examination witness said that if the Council's views were correct, a very large number of East End houses and some West End houses in poor-class neighbourhoods would be affected by it.

Inspector Harvey, of the Whitechapel District Board of Works, said he had inspected the houses on several occasions. He confirmed the District Surveyor as to the occupation, and added that in No. 111 the two upper floors (four rooms) were occupied by a man—to whom they were sub-let at 15s. per week—with his wife and three children and ten lodgers. At No. 115 there were three single-room sub-tenancies, two by a laundress and an office charwoman, each paying 3s. 6d. a week rent.

In reply to the magistrate he said the cooking in the upstair-rooms was done at open stoves. There were two w.c.'s in each house.

Dr. Loane, Medical Officer of Health for Whitechapel, said he had visited the houses, and he produced some photographs of them.

The tenant Cohen and one sub-tenant were called and corroborated as to rents and occupations.

The tenancy agreement with Cohen was produced, together with his rent-book, containing rules to be observed by the tenants.

The magistrate in giving judgment, without calling on Mr. Marshall Hall, said: "The question I have to decide is whether the houses are, within the meaning of section 13 (5) of the Building Act, 'dwelling-houses to be inhabited or adapted to be inhabited by persons of the working class.' If they are, they are within the prescribed limits, and must be set back. If they are not they may remain. There is nothing to guide me as to what is meant by 'persons of the working class,' except section 75 of the Housing of the Working Classes Act 1890" (which he read). "If this is to be a guide, it is a money guide, viz. an annual rent of £20 for a house or part of a house. I must, however, look at the facts of the case. I need not go through the various sections, since the parties agree that what I have to decide is whether this house is a house to be inhabited or adapted to be inhabited by persons of the working class. I should mention the South-Eastern Railway Company's Act of 1896." (The magistrate then read the section which is quoted above.) "That section seems as if, after exhausting every class named therein, anyone else earning less than 30s. a week was of the labouring class. The person to whom this house is let is Cohen, at a rent of £2 a week. He is a watchmaker, and occupies the ground floor. Above are first and second floors, and a floor in the roof. The house is set out as a house would be in Piccadilly if designed for a shop with living rooms over. How could you erect differently a shop with living rooms over? I must not look at the passing character of the tenants, but at the house. Every place of bricks and mortar can be lived in by persons of the working class if they can afford it. Cohen has grossly overcrowded

his premises, which are occupied by persons who work with their hands for their daily bread; but that cannot alter the intention of Davis when he built the house—it cannot alter the character of the house. The Legislature intended houses for persons of the working class to have a reasonable provision of air-space in front, because more people live on the premises. Davis says I don't want the working class. I must find that these houses are not houses to be inhabited or adapted to be inhabited by persons of the working class. The people living there are, in my judgment, persons of the working class. Many rooms are occupied by persons strictly and accurately described as persons of the working class."

The summons was accordingly dismissed, with ten guineas costs, the magistrate expressing his readiness to state a case for the Supreme Court. The defendant's counsel said that defendant would himself like to have a case stated.

Party-wall : Chimney : New Brickwork.

THE AÉRATED BREAD COMPANY v. SHEPHERD.

This case came before Mr. Justice North, in the Chancery Division, on the 20th, 21st, and 22nd February, and the 2nd, 3rd, and 23rd March. It was an action for trespass, raising *inter alia* the question whether the defendant in building chimneys against a party-wall had complied with the provisions of section 64, subsection 18, of the London Building Act 1894. Subsection 18 provides as follows: "A flue shall not be built in or against any party-structure unless it be surrounded with new brickwork at least four inches in thickness, properly bonded."

The party-wall, which was from fourteen to eighteen inches thick, was built in 1892. The flues were built about three years later against the party-wall, which formed the back of the flues. The other sides were of new brickwork. The question was whether they were surrounded with new brickwork within the meaning of the above section. Evidence was admitted on the point. The plaintiffs' surveyors said that brickwork three years old was not new brickwork within the meaning of the section. The defendant's surveyor said that the section was only intended to prevent perished brick or unsound mortar being put in at the back of a flue, and that the party-wall was new brickwork, and would remain so for fifty years for the purposes of the Act.

Mr. Swinfen Eady, Q.C., and Mr. W. F. Hamilton for the plaintiffs; and Mr. Cozens-Hardy, Q.C., and Mr. Ingle Joyce for the defendant.

Mr. Justice North went in detail through the conflicting evidence of the surveyors as to the meaning of the section, but held that the section itself was perfectly clear. The flue was to be surrounded with new brickwork, put there at the time of the building, and to use for that purpose a wall already built was not a compliance with the section.

MINUTES. XI.

At the Eleventh General Meeting (Ordinary) of the Session, held Monday, 29th March 1897, at 8 p.m., Professor Aitchison, A.R.A., President, in the Chair, the Minutes of the Meeting held 15th March 1897 [p. 263] were taken as read, and signed as correct.

The following members, attending for the first time since their election, were formally admitted and signed the respective registers—namely, Alexander Ross, LL.D. (Inverness), Fellow; and Henry George Fisher, Associate.

A Paper by Mr. J. Alfred Gotch [F.], F.S.A., entitled HERALDRY OF THE RENAISSANCE IN ENGLAND, having been read by the author and illustrated by lantern slides, the same was discussed, and a vote of thanks passed to him by acclamation.

